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Willard McCracken

ARTIST - TEACHER

*. . . a symptom
of growth
in
art education**

Recent developments within the field of art education seem to indicate that we are now involved in a healthy process of evolutionary change. The emergence of the term artist-teacher as a part of our vocabulary may be regarded as one index of the direction and nature of this evolution.

Victor Lanier's incisive statement in the October issue of *Art Education* attempts to dispose of the term artist-teacher in a most unprofessional and unscholarly way. In his analysis, Mr. Lanier has constructed a "straw man" which he promptly destroyed without making a comprehensive effort to examine the full circumstances surrounding the origin and subsequent development of the term.

It seems unfortunate that the personal and professional motives of many of our colleagues should be questioned without a more thorough examination of their reasons for focusing attention upon the artist-teacher.

Rather than to simply dismiss the term artist-teacher as mere affectation or a gross semantic error, I should like to offer some alternative views as regards its genesis within the field of art education.

To my knowledge, a full philosophic development of the term has not yet appeared in our professional literature. Consequently, a great deal of interest and concern is being generated as art educators attempt

**"Opinions expressed in signed articles are those of the writers and not necessarily those of the N.A.E.A." This statement has always appeared on the masthead page of ART EDUCATION and it implies that our Journal, as one of its functions, is a forum for the exchange of ideas. The brief statement by Willard McCracken is one of several received in response to the article by Vincent Lanier, "Affectation and Art Education", which appeared in the October issue. The editor is always pleased to receive comments regarding the general content of ART EDUCATION and in relation to specific articles. Every effort will be made to make the pages of the Journal open to differing points of view and to publishing materials of interest and concern to art education.*

to explore and evaluate the broad professional implications inherent in the genesis and development of the term artist-teacher.

While I cannot hope to explore the complete range of issues involved, it might be helpful to attempt to identify some of the underlying features, to which we must address our thoughts if we are to gain a deeper understanding of the issues involved.

Artist-teacher appears to me as a concept rather than as a simple descriptive term. This concept seems to grow out of an integrated reaction to two central issues of prime importance to art educators.

The first issue develops from the popular fiction that "those who can't do, teach" and a converse proposition which implies that high level professional performance is incompatible with effective educational practice. These propositions are continually being proven false as the recent "Artist-Teacher" series published in the *Art Education Bulletin* demonstrates so graphically. Further, there are indications that high level artistic activity is essential to an understanding and appreciation of the full dimensions of aesthetic experience as they relate to educational processes. This results in an unprecedented opportunity for enriching, rather than detracting from, the overall educational significance of art experiences.

A second and one of the most persistent and crucial issues in art education concerns the familiar question of "Product vs. Process." The relative functions of "product" and "process" in a fully developed art education philosophy has never been completely resolved at the theoretical level. I should like to submit the possibility that the artist-teacher concept is somehow related to an effort to effect a new attitude toward this question from the practical rather than the theoretical level. It appears that the strong "process" orientation which is fundamental to our approach to education is actually undergoing important modification as a result of growing attention to the artist-teacher point of view.

There can be little question that some basic issues are being raised which cannot be dismissed by demagogic techniques or casual concern. I should hope that we are mature enough as a profession to be willing to give serious consideration to efforts within the field designed to explore possibilities for extending the scope and increasing the quality of our educational contributions. Such efforts, while vague and not yet fully apprehended, may well provide the basis for significant growth in art education thinking and practice. The future direction of art education may well depend upon our willingness and ability to identify and respond intelligently to the questions underlying the current focus on the artist-teacher point of view.



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MOTIVATION *versus* STIMULATION

In elementary school art teaching a frequently encountered misunderstanding exists in regard to motivation; this is often based on the erroneous belief that motivation and stimulation are more or less the same. Actually, motivation pertains to the will to act, the will to work, or the will to create. Stimulation, on the other hand, deals with spurring on an initial effort or intensifying an already existing action. During an art session stimulation is equally as important as primary motivation. Without continuous stimulation the original impact of the initial motivation can easily fade away. This explains why we sometimes see pupils working in an uninspired manner, without being involved in their work despite the fact that they started with some enthusiasm and that their first attempts appeared quite promising.

Motivation is rather complex. It is most important to realize that it exists in two different forms: one comes from within the individual and is, so to speak, self-directed; the other has its origin in the outside and is induced by external force or temptation. The most well known form of outside motivation is contained in reward or punishment. With promise of reward the child is told: "You do this or that and you may have candy, or you will receive a good grade." In the same manner fear of punishment, or fear alone might motivate action. Fear of loss of privileges or of a failing grade often becomes a motivating force. Another form of outer-directed motivating utilizes the desire for recognition: to be noticed, to be accepted, to be known. That is why many teachers probably believe that indiscriminate displays of students' work will automatically further creative endeavors. This concept is questionable because outer-directed forms of motivation are least effective in regard to creative activities; the individual is made to seek satisfaction *not* in his work but in tangible rewards or in external success. In other words, a result of this type of motivation is that the creative work becomes a means to an end, and the end is personal recognition, and not the inner satisfaction of having achieved something ultimately gratifying.

In an art class any motivation should be inner-directed in order to be really effective. It should incite the will to create as well as the will to learn. The will to create is based on the acute awareness of an inner need to give expression to an emotional impact. The will to learn has its roots in an innate curiosity.

Many years ago a little boy, barely three years old, looked at me for several seconds while I was smoking and then asked, rather slowly and thoughtfully, "Why does the smoke of your cigarette go up, when all the other things fall down?" The question of the little fellow was motivated by his inquisitive mind. Not only had he vividly perceived a rather common occurrence (the rising smoke), but had immediately related it to several factors already known to him from previous experiences (other things falling down). Significantly, the commonplace event of rising smoke had motivated the alert child to the point where he wanted to gain knowledge.

The following episode may help to clarify the relationship between emotional impact and the desire to give expression to such an experience. On a lovely summer day, a little girl, almost four years old and the daughter of a poet, was walking with her mother along a country road when she suddenly caught sight of a shiny black oil slick. Noticing its spectrum colors she called out excitedly: "Mother, mother, look! A dying rainbow!" Here the emotional impact became the immediate motivating force for lyrical expression, caused by a rather simple and very ordinary sight. The everyday occurrence, an oil slick on the pavement, became a genuine experience, even a creative one, because the little girl related several facts to each other which were not previously related. After all, creativity is largely the ability to perceive vital relations between previously unrelated things.¹

The key to understanding motivation as well as stimulation is contained in experiences. One question therefore becomes quite important: what types of experiences should be referred to in creative motivation? Before attempting to answer this question, however, we should understand that the experiences which move our inner life, which leave an impression on our emotions, and provoke our intellectual faculties, provide us with the raw materials from which we create. For young children the most simple and common events frequently constitute exciting experiences; experiences to which most adults have become quite insensitive and which therefore leave no impression on them. The world of small children often resembles the life of an adult travelling in distant, foreign lands. It is full of new and exciting experiences which youngsters are anxious to express.

¹See: Paul Smith, editor, *Creativity* (New York: Hastings House, 1959) p. 18.

The desire to give expression to an experience is an instinctive reaction to an occurrence, and—in principle—inner-directed. Therefore, revitalizing past experiences is probably the most important form of motivation; it is inner-directed and should revive the child's longing to communicate his reactions to an event, or his desire to give expression to his feelings or thoughts. Yet, unfortunately in many children the will to produce some creative work during an art session is outer-directed: to please the teacher, to get a good grade, or to impress classmates. But in order to produce genuine creative works children must be motivated so strongly that they either recall or relive experiences, or that the proceedings in the classroom become an experience and pupils feel a powerful urge to give expression to it, forgetting all outer-directed considerations. This can happen only during an art session which is stimulating and exciting.

To say it more simply, every motivation during an art period should produce a *desire* to paint, draw, or model. In the case of very young children, the art materials by themselves often bring about this excitement. At the seashore one can observe tots forming all kinds of images out of wet sand; here the sand is the motivating force. Yet you may say, the child is only playing and not creating. However, "play is not amusement," said John Dewey. "The play of childhood is not recreation. Amusement and recreation are ideas which require a background of monotony, of enforced toil, to give them meaning. Play . . . as freely productive activity, . . . as occupation which fills the imagination and the emotions as well as the hands, is the essence of art."² Still, art sessions in the elementary schools, even those filled with an abundant supply of art materials, do not automatically become periods where children are charged with imagination and emotion, eagerly using their hands to express their thoughts and feelings graphically. The very nature of our schools and the methods by which learning takes place are not too conducive to either creative thinking or creative work. After all, no one sincerely engaged in creative work starts at 10:30 sharp and must be finished by exactly 11:05. But recognizing the existence of this condition should make the necessity for powerful motivation more obvious. The older the children become, the greater is their need for incitement, inspiration, and encouragement, all of which are constituent parts of motivation. To arouse the will to create, to inspire visions and thoughts, and to encourage every creative attempt are major obligations of everyone teaching art.

The will to create is coupled with experiences from

which to create, and helping to revitalize these experiences is the essence of motivation. In principle, this motivation can be accomplished in several ways: by brief questions and answers, by short verbal statements which—by association—may help children to recall their own experiences, and finally by exploiting tactile and kinesthetic experiences and reexposing pupils to them. The latter are probably the most neglected forms of motivation.

Children learn to know their world intimately through touch as well as through sight. They investigate any new object, gadget, material or toy, not only with their eyes but also with their finger tips. Therefore whenever touch sensations are included in motivation, a strong possibility exists that a child will vividly recall events related to such sensations. For instance, if a child is given the topic, "you are playing with a toy," the assignment will become more effective if the child is permitted not only to go through the actual motions of playing but also of touching some toys. The principle of this example can easily be varied and applied to outdoor sports or other indoor activities. Even imaginary topics often result in more significant and colorful work if pupils are asked, at the onset, to act out the topic they want to depict.

Acting out assignments can be used very effectively by asking children to feel those parts of their bodies which give character to a mood or thought. Feeling with their fingers the expression on their faces, the curves of their shoulders, or the bend of their knees may heighten pupils' imagination. It may also give them additional self-confidence and instill momentarily a great desire to work creatively. This very approach to motivation is also extremely effective in modeling or in any other form of three-dimensional work.

Yet the most effective motivation, the most carefully selected topic, and the widest choice of precious art materials will not bring about the best possible results if the teacher believes that her task is done as soon as she has motivated the group, given them a topic, and initiated the art session, and that she can now retire behind her desk and attend to some other school matters. As pointed out before, stimulation *during* the art session is equally as important as the initial motivation. Children are almost in constant need of reassurance, guidance, and most of all, of animation. This need can only be cared for satisfactorily if the teacher is in continuous contact with her many different pupils, praising here, reminding there, and moments later encouraging or clarifying.

At times, playing of recorded music during a work session will act as a stimulant, at others brief enthusiastic remarks addressed to the whole group will produce pleasant excitement. Variations in stimulation

continued page 13

²John Dewey, *Three Articles*, Teachers College Bulletin, 10th Series, No. 10 (New York: Columbia University, March 1, 1919) p. 17.

destinations in the . . .

INTERNATIONAL SCHOOL ART PROGRAM

EDWARD A. RICHARDS
Deputy National Director
Office of Educational Relations
American Red Cross



"RELAXED"—Judy Johnson, Age 16
Central High School, Charlotte, N.C.



"BATTER UP"—Ernest Muckle, Age 13, E. P. Johnson School,
Atlanta, Ga.

When people hear about the 60,000 high school paintings sent abroad, and an estimated 10,000 paintings received here in the past dozen years in which this program has operated, they ask two kinds of questions. The first is, where do the paintings go? The second is, whom do the paintings reach? The distinction here is familiar to all who look at exhibits. Scores of paintings may have been hung, but while all arrived at the museum, only certain ones reached the people who came in to look.

The first question is always the easier one to answer. This year 4,000 American paintings are being sent to Red Cross and Red Crescent societies in 36 countries and to the islands in the Pacific Ocean for which this country is the United Nations trustee.* These paintings were contributed by students in schools enrolled in the American Junior Red Cross in 127 chapters. Those selected in each of the four Red Cross area offices are divided among the countries on the annual list of recipients and the packages are shipped to the national warehouse in Landover, Maryland. There the packages are matched up by country to make up the total shipment for each. In this way, each shipment contains paintings from all sections of the United States. The packages are consigned to other Red Cross societies by the American Red Cross in such a way as to facilitate passage through customs and to obviate or minimize the payment of duty. Shipping charges are paid by the American Red Cross Children's Fund which is maintained by contributions of the junior membership. (This Fund also pays for costs of the area and national screening committees.)

When paintings are received by other Red Cross societies, what is done with them? The answer depends in part on how the junior memberships are organized. Some are wholly based on school attendance, as in this country; some are made up of community groups; others are mixed.

Also, the fields of concentration in the receiving society have their influence. Some deal primarily in health and safety education, others in the administration of hospitals or the training of nurses. As shown by the report from Viet-Nam quoted below, the international exchange of creative materials by youth may come as a surprise to people in other countries as it often does in our own. But surprise or not, the paintings themselves stimulate feelings of acceptance.

*Afghanistan, Australia, Austria, Belgium, Canada, Czechoslovakia, Ecuador, Ethiopia, Finland, France, Germany, Greece, India, Indonesia, Ireland, Italy, Japan, Korea, Luxembourg, Netherlands, New Zealand, Norway, Okinawa, Pakistan, Panama, Paraguay, Philippines, Poland, Rumania, South Africa, Sweden, Switzerland, Thailand, Trust Terr. POA, Viet-Nam, Venezuela, Yugoslavia. (In other years paintings have been sent also to Denmark, Great Britain, Hungary, Iran, Lebanon, Nicaragua, and Uruguay).

In general, Red Cross societies take three kinds of action: (1) Arrange large fixed exhibits (the author has seen a remarkable example of these in Brussels); (2) Route traveling exhibits; (3) donate smaller quantities to schools, hospitals, and other institutions serving children and youth. For example, in August the Koreans sent thanks for "the vivid pictures of the lives of the children in America expressed in such interesting ways." They then say that an "exhibition tour" that began in May is "on its way to the last two Provincial Exhibitions in the south."

In an exhibit staged at the Empohrupborg Teachers' College, Copenhagen, Denmark, an American observer noted many paintings of industrial and urban scenes from California, Ohio, and Pennsylvania which contrasted with the pastoral subjects of Danish youth.

Following a Capetown, South Africa international exhibit, a 17-year-old high school girl contrasted United States student painting with that from other countries. "The broad attitude towards life of the North American was strikingly evident in an uninhibited style and a vivacity attained by spontaneous and vigorous use of color . . . The entire selection from the U.S.A. typified the unconstrained mode of life of a democratic Western nation."

A newspaper report from Halkis, Greece, describes an exhibit at Red Cross headquarters there. It speaks of the "artistic sovereignty and self-confidence" shown by the paintings of the Halkis youth, "their first effort." "Wonderful also were the 30 paintings of the American Juniors, which added to the charm and diversity of the exhibition." This quotation shows that a large national shipment sent from here to Athens was divided into groups for exhibit in smaller cities.

A message from Viet-Nam refers to 38 American paintings included in a Saigon exhibit celebrating May 8, International Red Cross day. "Since all of them were of almost equal artistic value, the selection was guided by the desire to show various aspects of American life to the local public . . . that he had gained a better idea of American youth." Other visitors expressed "their admiration and also their surprise at the talent of American youth, whose delinquency is so much advertised within and outside their home land."

Pakistan says that a shipment of 84 paintings "will be distributed on their receipt among the junior members of educational institutions in both wings of Pakistan." (Interesting to hear what the two parts of Pakistan are called locally.)

On the occasion of Vice President Nixon's visit to Ecuador he was received at the "Centro Ecuatoriano Norteamericano" where an extensive show of United States paintings was on display.

In Thailand 269 paintings (representing two annual shipments) were shown at the Red Cross fair in Bang-

kok and then distributed to schools "in Bangkok and 47 provinces . . . in the areas far away." Many United States paintings have been reproduced in publications of other Red Cross societies, notably in Japan and the Philippines.

To recent general reports of this kind should be added the fact that in the past ten years very large exhibits of International School Art have been organized in Caracas, Manila, Rome, Tokyo, and Toronto. These are made up of contributions from scores of nations, with the U.S.A. strongly represented. It is well to realize that since the program was begun in 1947 scores of Red Cross societies have engaged in a complex pattern of export and exchange. After having proposed the program, the United States became an interested and active participant. But we do not carry on uni-lateral exchanges. If we send paintings to 35 or 40 societies in a year, they also divide their products among many other countries. In the case of a small country like Ireland or Norway, this naturally causes a small shipment to each of the countries chosen.

A few personal messages have come in as a result of our exports. As an example, Stashi Paul of the Multipurpose Higher Secondary School, Amsitsar, India, writes to David Bower, Christenberry Junior High School, Knoxville, Tennessee. He says, "I received your painting titled 'The Football Game' through the Indian Red Cross Society. Really, it was a big thrill to see your paintings done in water colours. I was transported mentally to my play field. Specially the camera man and the hawker appealed to me. The boy with the field glasses is a deep study." This type of reaction, while rare, will very likely increase.

An important consideration regarding our general subject is the fact that the U.S.A. also is a destination. What happens when a package of paintings from abroad arrives at the national headquarters of the Red Cross? In general, several types of use are considered. The one which is ultimately followed in all cases is to ship paintings to the four area offices where they form parts of small traveling exhibits that are sent for short periods to Red Cross chapters requesting them. These are heavily booked. Accordingly, schools desiring an exhibit should request one through their Red Cross chapter months in advance of the time it is needed. Most exhibits contain a mixture of domestic and foreign paintings. From stocks at area offices selected foreign work is also shown at meetings of regional art associations and of some state associations. Such paintings as survive the exhibit process are finally given to local chapters whose schools have shown an active interest in the program.

While paintings are being retained at national headquarters they are considered for possible reproduction

in colored film strips or in magazines. The former is more usual and effective. Film strips also can be obtained on loan from Red Cross area offices by applying through Red Cross chapters.

Since single shipments from other countries rarely total more than 20 or 30 items, which vary in quality as our own do, it is difficult to assemble one-nation film of quality. Obtaining a satisfactory interpretive script is a second problem since most paintings come without commentary. In several cases, embassy staffs in Washington have been exceedingly helpful in producing these.

The small size of shipment in relation to the number of interested schools and chapters creates a further problem in distribution. We are aiming for a considerable number of one-nation exhibits, each of sufficient size and variety to give a broad sampling of the work done in that country. On the other hand, a single painting from another country mounted among American paintings has frequently produced a significant impact.

In thinking of the United States as a destination one factor is of great current importance. It is true that we have received fewer paintings than we have sent. It is also true that we have said far less about them than recipients abroad have said. We have been avid consumers, and have often complained that we do not get more to consume, but we have been on the whole *silent consumers*. Red Cross Headquarters sends notes of appreciation when shipments are received from abroad. The best paintings received are widely exhibited in schools, chapters, museums and other convenient places. Obviously, they have created a hunger for *more*, but they have elicited little, if any, direct verbal response from art teachers and students or from individuals with an interest in other cultures. The author suspects that the quantity of imports would grow rather remarkably if we were able to transmit to our counterparts abroad some rather specific responses that would go deeper than those notes of appreciation which are conventional, however sincere.

We Americans are not well educated as graceful and perceptive *receivers*. (Sometimes we are not graceful and perceptive *givers*!) The author believes that this shortcoming has been revealed in the International School Art Program as it has previously become apparent in other kinds of international traffic. Other nations, schools, and Red Cross societies are now ahead of us in this respect. If we can catch up with them, we will surely get our reward in still better response in words and in paintings. Much of our goal can be achieved if we cease to place too much emphasis on the United States as a *source*, and give much more thought to our country as a *destination*.

Though their individual backgrounds, occupations, capacities and aspirations differ, adults share a common interest and need for art experience on a mature level



Photo: Murray Morgan

ART EDUCATION FOR ADULTS . . . *a proposal for a course*

Growing numbers of adults are turning to adult education programs for guidance and instruction in art. This is taking place to a degree that has never before been precedented.

In New York State¹ alone the rise of enrollments in art education offerings for adults in the years following World War II has been overwhelming. For example, in 1944-45, about 580 individuals were registered in arts and crafts courses offered in publicly supported adult programs. By 1956-57 this number had gone up to almost 90,000 persons.

When compared with the gains in the totals of all areas of enrollment, enrollments in art gained in exceptionally favorable fashion. This may be illustrated as follows: In 1944-45, approximately 1 out of every 90 persons enrolled in public school adult education programs was participating in an arts and crafts course. By 1956-57, approximately 1 out of every 9½ persons accounted for was enrolled in an arts or crafts course. In actual periods of time, (computed for reporting purposes on a basis of 40 minutes per period) the number of periods spent by adults in the arts and crafts category were surpassed only by the area of Americanization and elementary education. Increases of enrollment in many other states have also been spectacular.

In a recent statement, Professor Howard Conant²

has pointed out, "Enrollments in adult education art classes have climbed to a staggering total of over *ten million* in the United States alone." Certainly, the sheer growth of interest in art by adults represented by these statistics merits the attention of art educators with respect to preparing future art teachers of adults.

Need for a course

Unfortunately, the quality of instruction offered to adults in art courses has not paralleled the growth of enrollments. Too many art teachers of adults either lack a sound philosophy of art education for adults upon which to base instructional practices or they implement philosophies through their instructional procedures that curb and inhibit the personal and esthetic-creative growth potentials that art courses should provide.

In the final analysis, no instruction can be better than the preparation and motivations of the teachers who serve in a program. Too frequently, at present, many art teachers and would-be art teachers look upon working with adults purely as a marginal ac-

¹New York State. Department of Education, Bureau of Adult Education. Public School Adult Education in New York State: Report for the Year Ending 1957. Albany, The Department, 1957. 7pp.

²Howard Conant, "The Visual and Plastic Arts in Higher Education," *Art Education Bulletin*, 16:4, January 1959.

tivity. They see adult education merely as a way to supplement their current or potential income. Art teachers now in-service need opportunities to stimulate their professional awareness in this area. Those preparing to enter the profession need more adequate familiarization with the issues and problems they will encounter when they teach adults.

For a variety of reasons the adult is a very different learner than elementary, secondary, college, and art school pupils and students. Adults have motivations, levels of aspiration, levels of readiness, and backgrounds of experience that are different from other learners. In addition, the operational problems of adult education are in many ways different from those involving younger learners. Therefore, art teachers need to be better informed than they generally are at present if they are to select and utilize methods and materials of instruction that are most appropriate in reaching adults.

To date, no school of education or teachers college art department offers a course that is specifically orientated to the principles and problems of teaching adults. Surely, thoughtful art educators must concern themselves now with measures that may better equip potential art teachers in this area as well as those who are already providing art instruction for adults.

Suggestions for a course

In preparing the course outline to be suggested the following factors were taken into account:

1. Utilization of personal experiences as an art teacher of adults from 1954 to 1959.
2. Examination of published materials in the fields of adult education and art education pertinent to the projected course.
3. Observations of practices and discussions with teachers and (or) administrators in adult programs in communities located in Nassau, Suffolk, and Westchester counties in New York State.
4. Discussions with art educators at professional meetings regarding the role of art education in programs for adults.
5. Distribution of a research instrument stating points of view concerning art in adult education with requests for reaction to the statement from a random selection of art teachers and administrators of adult programs in the metropolitan New York City area in 1957-58.
6. Service as a resource person and group discussion leader at in-service workshop meetings for art teachers of adults.
7. Utilization of findings disclosed in a recently completed doctoral project study concerned with the role of art education in public school programs for adult learning³.

Based upon these preceding factors the following

outline is proposed as a 15-session (30 hour) course to be offered in a teachers college or a school of education art department as an elective for undergraduate and graduate students in art education.

Teaching of Art: Adult Education Level

1. The background of art education for adults I
—Examining the contemporary cultural setting for the underlying bases which are stimulating adults to want creative and appreciative art experiences.
2. The background of art education for adults II
—Exploring the general development of education for adults with specific focus directed toward the growth of art offerings in programs for adult learning.
3. The goals of art education for adults I
—Exploring the immediate, short range outcomes that should result from teaching-learning sessions.
4. The goals of art education for adults II
—Suggesting what the long range effects of art experiences for adults may be reasonably expected on a personal and community level.
5. The effective art teacher of adults I
—Identifying positive pre-service and in-service characteristics of effective art teachers of adults.
6. The effective art teacher of adults II
—Exploring avenues for implementing personal and professional growth of art teachers of adults in-service.
7. The problems of organizing programs of art education for adults
—Analyzing how programs and courses may be planned and publicized and how facilities and funds may be obtained for publicly and non-publicly supported settings.
8. The operational problems of art programs for adults
—Dealing with scheduling, registration, community relations, and program evaluation.
9. The general adult as an art student
—Distinguishing the adult from younger learners and identifying the adult's needs for art experience.
10. The teaching-learning process in action I
—Establishing the physical setting and creating the human relations atmosphere within which adults may have favorable art experiences.
11. The teaching-learning process in action II

³Burton Wasserman, "The Role of Art Education in Public School Programs for Adult Learning," Doctor of Education Project Report, New York, Teachers College, Columbia University, 1958. 223 pp.

- Selecting criteria for determining art course content for adults.
- 12. The teaching-learning process in action III
 - Planning and implementing learning experiences in art for adults through effective teaching techniques.
- 13. The teaching-learning process in action IV
 - Evaluating learning experiences in relation to the goals of art education for adults.
- 14. The future of art education for adults
 - Examining recommendations for clarifying and improving the role played by art educators in programs for adult learning.
- 15. The review of the course as a whole
 - Evaluating and analyzing the teaching techniques and learnings experienced through the previous 14 sessions.

The specifics of the course developed above, would, of necessity, have to be determined by the needs of the particular schools and instructors offering the course, students electing the course, and the locales within which teachers would provide instructional service in art to adults. However, in any event, it is anticipated that the formulation of the course content would involve teacher lectures, teacher-student group discussions, panel reports, readings, field trips, live demonstrations and (or) addresses by invited resource personnel, and wherever possible, supervised student teaching. By way of trying out these possibilities a course of this nature might be offered during a summer session. The course could then be modified as necessity demanded for offering the course again during regular sessions. Naturally, all the activity of the course should take place within an atmosphere as much as possible similar to the kind of situation in which the teaching of adults takes place. In particular, special attention should be directed toward equipping future teachers as well as those now in-service with the ability to articulate ideas and communicate information in language that adult learners will comprehend; the ability to identify individual and group learning goals and needs; the ability to make and carry out plans with learners; the ability to select learning experiences that would be most worthwhile for their students; and the ability to evaluate their instruction as effectively as possible.

Since there are little or no formal stipulations for the licensure of art teachers or adults, recruitment, at present, generally depends upon the strength of a prospective teacher's reputation, interest, and availability. Of course, the establishment of minimum formal preparation will not automatically guarantee sound teaching in all places at all times. However, it does seem reasonable to believe that certain minimum standards of preparation would remove some degree

of the trial and error that is now employed in selecting teachers as well as generally raise the level of concern of art teachers of adults with regard to ways and means of establishing improved instructional procedures.

Burton Wasserman, is Associate Editor, Adult Education, for ART EDUCATION and Teaches at Roslyn High School, Roslyn, N. Y.

MOTIVATION *from page 7*

are of extreme importance. Stimulation should never become stereotyped or repetitious; new ideas, new ways, new thoughts are constantly needed to keep it vital and exciting. You see, at this very point teaching and creating meet. Art teaching, in order to be effective, must also be creative—a constant search for new ways and unusual approaches. Like any other creative undertaking, creative teaching is fraught with uncertainties; it must always produce something hitherto unknown or unfamiliar, and at the same time it must offer challenges. These challenges should be so tempting, so exciting that the teacher's own enthusiasm will radiate enthusiasm, that her own curiosity will disperse curiosity, and that her own love for creating will infect all her students. This, in the final analysis, is the essence of motivation.

Manfred L. Keiler, Associate Professor of Art Education, University of Nebraska, Lincoln, Nebraska.



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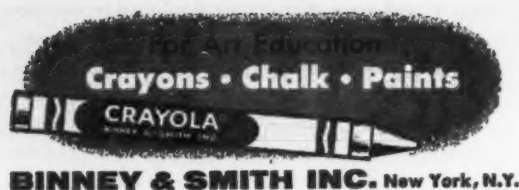
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ALFRED P. MAURICE

Periodicals In Review

Andrew Ciechanowiecki gives a "Visitor's View of American Museums" in his article in the June 1959 issue of *Museum News*, a publication with which I have only recently become acquainted. Mr. Ciechanowiecki, curator of the Lancut Museum in Crakow, Poland has high praise for the public support of our museums in the form of money, gifts and volunteer work. He is much impressed by the many large and excellent collections of works and with the educational programs carried on by museums which make them vital centers in their communities. On the negative side, he cites the propagandizing into which some educational efforts degenerate, the lack of attention to decorative arts and museum architecture which he feels, is out of date when built. Countering the argument that art plays an integral part in the life of Europe but not in the life of America, the author feels that the museum "has established its honored place in the life of America, a place it has not always enjoyed in Europe."

The same issue of this periodical carries an article by D. B. Hardon, Director of the London Museum describing "In British Museums." Hardon describes a school loan service in which objects are exhibited in their own travelling cases. He further makes some excellent suggestions of factors to consider in preparing educational exhibits.

While on the subject of museums you might, if you are able to locate copies, treat your eyes to the pleasure of the imaginative layout of the catalogues of the Stedelijk Museum in Amsterdam, Holland. A recent catalogue #212, of an exhibit of modern paintings and sculptures is an exciting example of good typographic design and imaginative use of contrasting papers. Its fifty-four pages contain many excellent reproductions, seven in full color. For those interested a subscription fee of f10, approximately \$3.00, paid to the Secretariate, Stedelijk Museum, Paulus Potterstraat 13, Amsterdam-Z-1, Netherlands will bring a year's volume of the catalogues which are published approximately once a month.

Other interesting exhibit catalogues recently published by museums and colleges include "Mexican Art Pre-Columbian to Modern Times" and "Persian Art" both published by the University of Michigan. "College Collections" published by Michigan State Uni-

versity on the occasion of the dedication of the Kresge Art Center and five catalogues published by the Museum of Modern Art: "Paintings and Sculpture Acquisitions," "Four New Buildings, Architecture and Imagery," "Recent Sculpture U.S.A.," "The New American Painting" and "Introduction to Twentieth Century Design." Of the Museum of Modern Art publications the latter two stand out as examples of good layout the other three being somewhat stodgy in appearance, though excellent in content and quality of productions.

The opposite fault is to be found with the Fall 1959 issue of *Everyday Art*, a publication of the American Crayon Company. It is colorful and pleasing to the eye but needs much tighter editing. In an article "32 Smith Hall" Michael F. Andrews starts to describe Syracuse University's Creative Art in Education Clinic but ends up in a welter of specious writing which does not at all describe the program. If, as well may be, there is something new and exciting being done in this program it should be described precisely and accurately for the benefit of others.

The criticism voiced above can be applied to much of the writing in art education journals. An exception, however, may be found in the September 1959 *Art Education Bulletin*, the Eastern Arts publication, in which the first of a series of articles on art materials appears. The article, "Selection of Brushes for Elementary Schools" by David S. Gold gives a simple description of the characteristics of certain brushes for use in elementary schools and gives hints for their care. The editor states that the purpose of the articles is to "stress the considerations necessary to purchase art materials intelligently." The series should prove to be of interest and value to teachers.

Alfred P. Maurice, is Director,
Kalamazoo Art Center,
Kalamazoo, Michigan.

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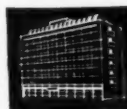
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New Books

Art in Education by Howard Conant and Arne Randall, Chas. A. Bennet Publisher, Peoria, Illinois, 1959.

The Philosophic substructure of **Art in Education** is indicated in the introduction "... art," it states, "should retain its identity in education as a quality of human experience which rises above the commonplace and mediocre. It follows that learning experiences in art can be most effectively and creatively guided by the specially prepared art teacher." This art teacher is more than a "group leader" whose idealistic horizons extend no farther than the technical intricacies of "cut and paste." He is, rather, a person with a broad and basic understanding of the arts. This understanding can not be gained by a superficial study of art history, but rather, by study, observation, and active involvement in the arts over a long period of time.

Closely related to the introduction are the first two chapters, "The Teacher of Art" and "The Art Teacher's Preparation." The former chapter charts the various people who either formally or informally provide guidance in the arts, while the latter chapter discusses, in rather detailed form many of the problems of orientation and adjustment faced by the art student.

Chapters Three and Four are concerned with placement, promotions, graduate study, and professional organizations. They incorporate a large amount of practical and worthwhile information. Of particular interest to many may well be the historical briefs of the various professional organizations in the arts. In reading them one is able to gain increased understanding of some of the similarities—and differences—in our various organizations.

Chapter Five is devoted to the development sequence of art expression (from preschool through college) with accompanying "recommended activities" and helpful suggestions for creative guidance. No attempt is made towards inflexible classification; indeed, a vigorous attack is made upon the pigeonhole mentality: "... it would be a serious mistake for teachers or parents to classify children into 'types' who do or do not possess representational ability. All children are both objective and subjective, possess representational as well as 'design' abilities, are extroverted and introverted, and can show love as well as hate, strength as well as weakness, and boldness as well as fear. In

short, they are intricate, complex human beings, whose many sidedness makes classification into 'types' a foolhardy enterprise."

The two following chapters take up the sticky question of evaluation and the problem of the physical structuring of the art room, with the related consideration of supplies, tools, and equipment. Photographs, diagrams, and a detailed list of materials and equipment (with suggested quantities) are provided.

The closing chapters deal with "Improving the School Art Program" and "Art in the Community." Many searching questions are posed, some of which may well give the reader pause—"Have you kept up with the field of art and education by taking refresher courses and by regularly attending national and regional as well as state and local conferences?" Besides evaluation guides, a number of proposals for improving the art program is presented.

Here then is a text which contains much relevant, up-to-date information about the many areas of art education. It should prove an addition to the high school and college library and is particularly appropriate for the college student of art education and the beginning art teacher.

The Beginner's Book of Clay Modelling by Thelma Luns, Charles T. Branford Co., 69 Union Street, Newton Centre 59, Mass., 1959, Price \$2.75.

A rather stodgy little how-to-do-it-my-way book. The technical information is adequately presented but absolutely no room is left for personal expression, which is after all the important thing—hm?

The Culture and Art of India by Radhakamal Mukerjee, Frederick A. Praeger, Inc., 15 West 47th Street, New York 36, New York, 1959, Price \$10.00.

Ever since Vasco de Gama first touched India in 1498 the great subcontinent has held the Western mind in its exotic and colorful web. The East India Company, Lord Clive, Kipling, Gandhi, Lord Mountbatten, and Pandit Jawaharlal Nehru are a few of the figures which come to mind as the Westerner contemplates India; however, the art, the cultural heritage, the sense of history of the country are largely unknown to us. Professor Mukerjee attempts in this present volume to correct this condition. He presents a view (in large part through art) of India's history which is startling yet hopeful. Again and again he admonishes us to modify our concept of history:

The unity of Indian civilization is different in kind from that of the present Western civilizations and rests on far deeper and more universal principles; appreciation of this may correct the present emphasis on political and economic principles as the determining forces

in the integration of human culture, and on the study of kings and dynasties, wars and conquests.

The Indian philosophy of history envisages history as a cyclical process in which a procession of historical ages follow one another endlessly. The ages move from Krita (which means "perfect") through Treta and Dvapara down to Kali (or wretched). How like the modern world, writes Professor Mukerjee, is the Visnu Purana's description of society in the Kali age:

Society reaches a state where property confers rank, wealth becomes the only source of virtue, passion and sole bond of union between husband and wife, falsehood the way to success in life, sex the only means of enjoyment, and external trappings take the place of inner religion.

The macrocosmic cycles, the pulsations of materialization and dematerialization of the "Great Being", form dialectics which contain within themselves the seeds of their own destruction—and resurrection! Here is a world-view which in some ways bridges both Christian and Marxist doctrine.

Geometric Designs for Artists and Craftsmen by John Lang, Exposition Press Inc. 386 Fourth Avenue, New York 16, N.Y. 1959. Price \$3.50.

Here is a system of two-dimensional design which, if nothing else can be said for it, does have the quality of simplicity: "In the system of making geometric designs outlined in the following pages no skill in drawing is necessary because all the designs are made with instruments . . . all that is needed to make similar designs is the observance of one rule, namely: *Avoid right-angle crossings.*" By following this rule Mr. Lang arrives at a series of designs which in some way resemble the sculptured repetitious bas-reliefs of the Celts. I don't think Piet Mondrian would have liked this book—and as a matter of fact neither do I.

Portrait Painting in Oils by Herbert Holt, Publisher Sir Isaac Pitman & Sons, Ltd. Pitman House, Parker Street, Kingsway, London, W.C.2.

Herbert Holt is a member of the Royal Society of Portrait Painters. His work has something of the quality we have come to expect in certain of the British artists—Augustus John's work comes to mind. In this book Mr. Holt describes, in conversational style, his procedure for portrait painting; he discusses drawing, materials, colors, design, composition, and experiments in methods. A number of color and black and white reproductions of the artist's work are included. An interesting book for the art school student.

The Praeger Encyclopedia of Old Masters compiled by Joachim Fernau, Frederick A. Praeger, Publishers, 15 West 47th Street, New York 36, N.Y., 1959, Price \$6.75.

This popular reference work offers in alphabetical arrangement (from Hans von Aachen to Francisco de Zurbaran) some 750 brief biographical sketches of the Old Masters. In terms of chronology the compilation begins in the Mid-Thirteenth Century with the Florentine Giovanni Cimabue and moves to Francisco Goya in the early Nineteenth Century. There are approximately 230 accompanying color reproductions, which, considering their modest dimensions, are generally of reasonably good technical quality.

It is no doubt a terribly difficult task for compilers to decide which paintings will be selected as illustrations. In the main, the best known artists are represented by color reproductions. As a basic rule, examples have been selected which "the general reader might most frequently encounter." This principle is perhaps of questionable value since the most accessible work is not necessarily the finest nor even the most characteristic. Fortunately (though one may not always concur with the value judgement implied in the selection) there are a great number of superb paintings represented—but then, how can you go wrong with the Old Masters?

A touching sidelight is presented by the one painter in the book who is not an Old Master; this is Han van Meegeren, the amazing forger of Vermeers. Here at last he joins the august company of painters he emulated—a company from which he was cut off by the curtain of time. His painting "Christ and the Woman Taken in Adultery" is found under the ignominious heading of "Fakes."

The American Line, 100 Years of American Drawing by Bartlett H. Hayes, Jr., Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, 1959, paper edition: \$1.50 (trade discount—20%); cloth edition: \$2.50 (trade discount—40%).

This volume is published to accompany the survey of American drawing circulated by the American Federation of Arts. The book's one-hundred half-tone reproductions are of surprisingly superior quality, considering their modest size—the largest are about four inches long. The drawings have been assembled in four categories; i.e., "Materials," "Technique," "Function or Intent," and "The Change in Outlook with the Passage of Time." The drawings, for the most part, are somewhat pedestrian in spirit; still there are a number of drawings (a Naguchi, a Hofmann, a Fletcher Martin, and a Gorky for example) any one of which is worth the price of the publication.

NEWS . . . in education

National Education Association Releases New TV Series, "The School Story"

The National Education Association, in company with 50 affiliated state education associations, entered the television field this month with a new 13-week series of half-hour films entitled "The School Story."

According to William G. Carr, executive secretary of NEA, this expansion of the Association's public service television programming marks the first time that a national non-commercial television series has been "built around the problems, aims, and achievements of education in this country."

"The School Story" will be available to television stations in 261 major TV markets during the 1959-60 school year. Viewers of the series will see many important issues in education explored—from how first-graders learn reading skills to the curriculum program of a comprehensive high school to the missile laboratories of a great university.

Each affiliated state education association will handle bookings on TV stations in its state. It is anticipated that most stations will book "The School Story" once a week for 13 weeks during the school year. To give the stations maximum flexibility in bookings, 16 films have been made available.

A number of agencies have cooperated with NEA on different titles in the series. These include Harvard University, the New Jersey Education Association, the Sears-Roebuck Foundation, the U. S. Steel Corporation, the University of Oklahoma, the Walter Reed Army Medical Center, the Greater Washington Educational Television Association, and several NEA departments.

Included in "The School Story" series will be the following films:

"How Good Are Our Schools Dr. Conant Reports," based on the best-selling book, *The American High School Today*.

"Right Angle," the 1959 film produced by NEA and state affiliated associations, which tells how the public schools develop children's individual differences.

"The Big Classroom," a new film showing how the learn-as-you-go approach of NEA-sponsored tours enables teachers to bring back new firsthand knowledge to their classes.

"The Golden Key," which reveals the influence a teacher has on his students. In the film, Lee A. DuBridge, president of the California Institute of Tech-

nology and a 1959 Golden Key award winner, takes his former physics teacher, O. H. Smith, through the fabulous facilities of Caltech.

"Plan for Learning," the story of what happened when one community needed to build a new school.

"Report on Tomorrow," which shows how close business examines the educational facilities of an area into which it might expand.

"Pursuit of Wisdom," which shows how scholarship is nurtured and emphasizes that it must be used to benefit mankind.

"They Grow Up So Fast," a dramatic episode which points up the values of a good program of physical education.

"TV: New Frontier in Learning" shows how a "live" teacher can use classroom television to add an exciting new dimension to education.

Other titles include: "A Shoebox Full of Dreams" adapted from the popular *A Desk for Billie*; "And Gladly Teach"; "Freedom to Learn"; "Not By Chance"; "Mike Makes His Mark"; "Crowded Out"; "Skippy and the 3 R's."

New Awards Program Announced For "Action in Education"

The National Education Association is helping to sponsor a new program of awards for "Action in Education" this year, which will give national recognition to communities—groups of individuals—who have acted to improve local education.

Sponsored by *Better Homes and Gardens* magazine in cooperation with NEA and the National School Boards Association, the awards will be presented annually as examples and incentives for better educational programs. Plaques will be given to the winners and their achievements will be publicized nationally. The first awards will be for programs initiated before next May 15, with some tangible results achieved by that time.

Typical projects which may be submitted for consideration would be methods of obtaining top quality teachers, improved school physical facilities, financial aid to education, new or improved teaching methods and curriculum or projects to aid in rehabilitation and education of retarded or otherwise handicapped children.

Entry forms may be obtained by writing Action in Education Awards Editor, *Better Homes and Gardens*, Des Moines 3, Iowa.

SOURCES FOR EXHIBITIONS

Smithsonian Institution

The Traveling Exhibition Service of the Smithsonian Institution lists 35 new exhibitions in addition to 25 popular shows from last year in its catalog for 1959-60. Shows cover the fields of painting and sculpture, drawings and prints, architecture, design and crafts, Oriental art, folk art, photography and children's art, and are available to non-profit organizations. The 1959-60 Catalog of Traveling Exhibitions may be obtained, without charge, by writing: Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.

Print Exhibitions

Children As Printmakers—an exhibition of prints with plates and descriptions of the methods used by children of various ages. Assembled by Harold McWhinnie of the University of Chicago Laboratory School from many sources. About 40 items in each show, all matted and ready for hanging. Rental fee \$10.00 for one month.

Adults As Printmakers—Small exhibitions of 13 to 15 prints by artist printmakers. Matted ready for hanging, with written descriptions of the various fine print mediums. Special rental fee to schools \$10.00 for one month.

For informations on above two exhibitions write: Print Exhibitions of Chicago, 1341 N. Sedgwick Street, Chicago 10, Illinois.

Adventures In Art

A Television Series

Adventures in Art is a series of sixteen telecasts under the auspices of the Regents Educational Television Project, New York State Education Department. The program will take place on Fridays from 11:30 to 11:50 a.m. and will emanate from Channel 11, (WPIX) and be beamed within a seventy-five mile radius of New York City.

The program is directed principally towards Junior High School students but its content will prove interesting to older students and adults. The program moderator is Fred R. Schwartz, Chairman, Department of Art, Lloyd Harbor School, Lloyd Harbor, Huntington, New York. Mr. Schwartz will introduce a series of distinguished guests and lead a discussion between a group of youngsters and various guest participants, including artists, craftsmen, designers and teachers of art. The telecast series will be as follows:

Telecast

- No. 1—*February 5, 1960.* Professor Edwin Ziegfeld, Head, Department of Fine and Industrial Art, Teachers College, Columbia University. President, International Society for Education through Art.
Topic: *Junior High School Art in Foreign Lands.*
- No. 2—*February 19, 1960.* Dr. Malcolm Preston, Chairman, Division of Humanities, Hofstra College.
Topic: *What Art Means to You.*
- No. 3—*February 26, 1960.* Mr. Harold Laynor, Associate in Art Education, State Education Department.
Topic: *Design—Skeleton of Art.*
- No. 4—*March 4, 1960.* Dr. Anthony Toney, Instructor, New School for Social Research, and Prof. Jules Olitsky, Coordinator Fine Arts, C. W. Post College of Long Island University.
Topic: *Painters at Work.*
- No. 5—*March 11, 1960.* Prof. Robert Cronbach, Adelphi College.
Topic: *A Sculptor at Work.*
- No. 6—*March 18, 1960.* Mr. Arthur Drexler, Director, Department of Architecture and Design, Museum of Modern Art.
Topic: *An Architect is an Artist.*
- No. 7—*March 25, 1960.* Mr. Jarl Hasselbarth, Potter.
Topic: *On the Potters Wheel.*
- No. 8—*April 1, 1960.* Prof. Larry Argiro, State University Teachers College, New Paltz.
Topic: *Making Mosaics.*
- No. 9—*April 8, 1960.* Prof. Frederick J. Whiteman, Associate Dean of the Art School of the Pratt Institute.
Topic: *Industrial Design.*
- No. 10—*April 29, 1960.* Miss Azalea Thorpe, Instructor, Fashion Institute of Technology.
Topic: *Weaving.*
- No. 11—*May 6, 1960.* Mr. Norman Kent, Editor American Artist.
Topic: *Printmaking.*
- No. 12—*May 13, 1960.* Mr. Edward Foster, Art Teacher, West Hempstead Junior High School.
Topic: *Photography for the Junior High School.*

continued next page

- No. 13—*May 20, 1960.* Mr. Kenneth Marantz, Art Teacher, Northedge School, Bethpage.
Topic: *Your School Art Museum.*
- No. 14—*May 27, 1960.* Mr. Victor D'Amico, Director of Education, Museum of Modern Art. Chairman, National Committee on Art Education.
Topic: *Using Your Museum Creatively.*
- No. 15—*June 3, 1960.* Mr. Vincent Popolizio, Supervisor of Art, State Education Department.
Topic: *A Career in Art Teaching.*
- No. 16—*June 10, 1960.* Prof. Howard Conant, Chairman, Department of Art Education, New York University.
Topic: *Adventures in Art.*

High School Dropouts; A Problem For Today—and for Tomorrow

The real tragedy of today's high school dropouts is that they will grow up to be the citizens of tomorrow, ill-equipped to take any helpful hand in meeting the economic, social, and political problems of their day.

That is the problem as stated in a new pamphlet published by the NEA Research Division and the Department of Classroom Teachers as a guide for discussion groups of local teacher associations.

In a foreword, Margaret Stevenson, executive secretary of the Department of Classroom Teachers, and Dr. Sam M. Lambert, director of the Research Division, express the hope that the booklet will help local associations analyze the problem as it exists in their own communities, and aid them in uncovering some of the causes.

Typically, the pamphlet indicates, the dropout is a 16-year-old boy who has not identified himself with any school group. He hasn't gotten along with his teachers and has a poor attendance record. He is about two years behind other children of his age, retarded chiefly because he doesn't read well. He hasn't been able to see any advantage to what has been offered to him in school, in terms of his own objectives in life, and his family doesn't care much one way or the other about school. Probably he has been to a lot of schools, because the family moves frequently.

Better school guidance programs, possibly leading to part-time employment, and a broader school curriculum in which such students might find some subjects of interest to them might be of some help, the booklet suggests.

There is a bibliography, and a page of questions which might be used as discussion starters.

Single copies of the pamphlet, *High School Dropout*, are available at 25c from the National Education Association, 1201 Sixteenth St. N.W., Washington 6, D. C.

Natalie Robinson Cole, author of "The Arts in the Classroom", will be East April 11 - May 16 for Lecture and Demonstration work for Conferences, Schools of Education and Teacher Groups. She can be contacted at: 1442 No. Benton Way, Los Angeles 26, California.

DAWN S. KENNEDY

Died October 4, 1959 in Seattle, Washington where she went to live after her retirement in 1956. She was born in Crawfordsville, Indiana on May 3, 1887 and was a member of a prominent family.

Miss Kennedy was head of the Art Department at Alabama College, Montevallo, Alabama for twenty two years. Previous to this she headed the art departments of the University of Wyoming 1931-34 and the State Teachers College (now Central Washington College) in Ellensburg 1924-31.

She was president of the Southeastern Arts Association, the Alabama Art League, the Alabama Education Association Art Department, the Birmingham Art Association, the Alabama Water Color Society, the AC Chapter of the American Association of University of Professors, the Montevallo chapter of the American Association of University Women.

She was Arts Chairman for the state div. of the AAUW; on the Board of the Birmingham Art Museum; on the Council of the NAEA; held numerous national offices—was vice president and treasurer of Kappa Pi, national art honor fraternity.

Alabama College has established the Dawn S. Kennedy Memorial Scholarship given to an outstanding art student each year. Another memorial scholarship has been established at Central Washington College in Ellensburg.

Miss Kennedy was educated at the Art Institute in Chicago, Pratt Institute in New York City, and received both her B.A. and M.A. degrees from Teachers College, Columbia University. The degree of doctor of Letters was conferred upon her in May 1957 by Alabama College when she was invited to return and deliver the annual "Citizenship Day" address.

Miss Kennedy had a tremendous influence on her many students as well as fellow educators, with her fine philosophy of life and education. She stood for high standards of performance and scholarship. Her personality was dynamic and forceful and she possessed a brilliant mind. As an art educator she made a deep impression on the southeastern part of the country through writing and lectures and participation at many conferences. She was well known all over the country and had national stature.

WHY TEACHERS ARE UNDERPAID

Why are teachers underpaid? The following are the most commonly heard reasons given for the lack of professional economic status for teachers.

1. Teachers have not yet become sufficiently organized as an economic group to operate effectively in making requests for higher wages.

2. Historically, teachers in the United States have been underpaid, and people accept this. School "will keep" anyway. It always has.

3. Teachers accept low pay in lieu of security and long vacations.

4. The teaching income is pretty good for a single woman entering teaching. Teaching is still largely a woman's occupation.

5. School boards may fail to accept teachers contention that they have a right to appear before them to make salary requests.

6. Some school superintendents fail to exercise leadership as representatives of the staff in salary negotiations.

7. We cannot make a case for higher salaries arguing that taxes are low.

8. The laws of supply and demand cannot operate in favor of teachers because many unqualified teachers enter the profession through substandard or emergency certification.

9. It is difficult to get effective spokesmen to serve on association salary committees.

10. Teachers are getting very discouraged and won't battle any more.

11. Taxpayers' groups and other community organizations frequently oppose increasing school tax rates.

12. Teachers are not in frequent communication with the school board members. Often teachers see their boards only once a year at salary time.

13. The desperate need for additional classrooms during the past decade since the close of World War II has strained school budgets.

14. Lack of tenure in some localities makes teachers fearful of making salary requests.

15. Teachers will accept less than they deserve, and the school board knows it.

16. Interest in a merit pay plan is delaying progress toward professional salaries.

17. There are too many teachers who are not dependent on their teaching salary as the major source of family income.

DIPLOMA MILLS DO ESTIMATE \$75,000,000 IN BOGUS DEGREES

Diploma mills calling themselves "colleges or universities" and conferring "quick-way" degrees, usually mail-order, are taking in an estimated \$75,000,000 annually and heavily damaging U.S. prestige abroad.

With perhaps as many as 750,000 "students" annually, many of them in other countries, the bogus educational institutions are causing foreigners to question the integrity and quality of all American education. Many U.S. officials abroad have reported the problem and appealed for a solution.

In response the American Council on Education, through its Committee on Education and International Affairs, has published "American Degree Mills," a study of the problem by Robert H. Reid. The Council is a private organization with a membership of 1046 educational institutions and 141 organizations.

In the foreword Council President Arthur S. Adams writes, "When I was in Africa in 1957, one of our porters, learning of my association with American education, announced with great pride, 'I will soon get my American degree.' I thought it necessary to caution him that he might have a long and rather difficult road ahead as he pursued his studies in a new environment far from home. His answer was 'No, no, I have almost saved the \$50 to buy a diploma.'"

"Subsequent inquiries convinced me," Dr. Adams says, "that the sale of American diplomas in Africa is a significant problem. There is ample evidence that it is also a problem in many other parts of the world."

Author Reid reports finding at least 200 degree mills operating in 37 states. He defines American degree mills as "certain institutions calling themselves colleges or universities which confer 'quick-way,' usually mail-order, degrees on payment of a fee. These institutions turn out bachelor's, master's and doctor's degrees without requiring the labor, thought and attention usually expected of those who earn such degrees."

He divides them into two main categories—"(1) American institutions located in the United States offering study by correspondence at home and abroad, which concentrate heavily on foreign nationals as prospective students (with which the present study is chiefly concerned); and (2) American-chartered or-sponsored institutions located on foreign soil offering residential and/or correspondence education to foreign nationals and to some Americans."

A third, but less prevalent, type is "the American institution located in the United States which offers patently inadequate residential study to foreign students who come here on student visas."

The Council study reports that all these "institutions of higher learning" have certain common characteristics:

1. Faculties are untrained, if not actually nonexistent.
2. The time and effort required to complete the course of study are a drastic telescoping of what is required in the usual curriculum.

3. Instruction by correspondence lessons is a travesty on reputable correspondence education.
4. Students are often unqualified for any program of higher learning.
5. Catalogue descriptions are a far cry from the realities of actual conditions and offerings.
6. Advertisements exaggerate offerings and qualifications and may include promises that cannot be fulfilled of well-paying jobs upon graduation.
7. The "campus" is usually a post-office box or a single room or loft with no classrooms, library, or other facilities of a seat of learning.
8. The officers are unethical self-seekers, whose qualifications are no better than their offerings, their degrees often having been attained from the same or similar institutions.

Degree mills advertise openly in this country and abroad in certain popular magazines of wide distribution. The "student" who responds does not have to say much about his educational background, nor does he need to write a legible or well-worded letter so long as he can pay the fee. As an example, the report cites a typical "degree mill" letter dated July 1958 from a post-office box in a small town in Idaho:

"We are not chartered to give any Degrees. However we are affiliated with 13 different Colleges and Universities that do issue Degrees. We can help you get almost any Degree you desire. Most of them require a 10,000 word thesis and charge \$150.00 and up for each Degree. Please let us know what Degree you are interested in. Dr. of Chiropractic, Naturopathic Medicine, Psychology, Philosophy, Divinity, Theology, Master Herbalsits (sic) or Dr. Botanic Medicines or a half dozen others that we can get for you. If we can assist you further, please contact us by telephone or letter any time. Our phone number is . . ."

In considering possible solutions to the problem the report reviews the efforts of many agencies, public and private, to find an answer.

A major factor, the report says, is the fact that "The United States unlike most other countries of the world, has no ministry of education. State laws chartering institutions of higher education are not uniform and are actually quite lax in controlling educational malpractice. Furthermore since there is no single yardstick for accreditation, this system is especially difficult to explain to nationals of other countries, who simply cannot appreciate that a country can have educational standards unless there is a federal agency controlling such matters."

In "Conclusions and Recommendations" the report declares that "The Solution demands better legal machinery than now exists," and proposes the following steps:

1. Basic is the need for concerted action by the

states leading to the adoption of uniform legislation which sets minimum standards for the licensing and operation of all institutions of higher education—with special control of degree-granting privileges. Responsibility for administering such standards should be vested in the appropriate state educational authority. Such action should go beyond the passage of the law. It must provide sufficient staff and resources to ensure periodic review and continuous enforcement of these standards. The means for carrying out this first step exists. The Council of State Governments has indicated not only a keen interest in the problem but also a willingness to proceed immediately towards preparing and recommending uniform state legislation.

2. Even if all states do pass satisfactory statutes, the need for supplementary federal legislation is apparent, for there will still be loopholes in interstate and international control. It is therefore recommended that, at an appropriate time after the Council of State Governments has had a chance to act, an effort be made to interest a congressional committee in arranging hearings on the need for supplementary federal legislation. A major advantage of such hearings is that

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they would place on the record, with full congressional immunity, a large body of factual information about these "colleges," their names and locations, their proprietors and activities, and examples of the serious international implications of their operations. Complete exposure would give additional ammunition to all agencies now frustrated by this problem.

"American Degree Mills," a 100-page book, is available from the American Council on Education, 1785 Massachusetts Ave. N.W., Washington 6, D.C. Price \$1.00.

CONVENTION CALENDAR

1960

EASTERN ARTS ASSOCIATION
(Golden Anniversary Conference)
Philadelphia, Pennsylvania
April 2-6

PACIFIC ARTS ASSOCIATION
Tempe, Arizona
April 11-15

WESTERN ARTS ASSOCIATION
Dallas, Texas
April 10-14

SOUTHEASTERN ARTS ASSOCIATION
Charlotte, North Carolina
April 24-27

NEW YORK STATE ART TEACHERS ASSOCIATION
Schenectady, N. Y.
April 27-30

WHITE HOUSE CONFERENCE
ON CHILDREN AND YOUTH
Washington, D.C.
March 27-April 2

NATIONAL COMMITTEE ON ART EDUCATION
New York City
May 5-8

1961

NATIONAL ART EDUCATION ASSOCIATION
6TH BIENNIAL CONFERENCE
Miami Beach, Florida
April 11-15

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